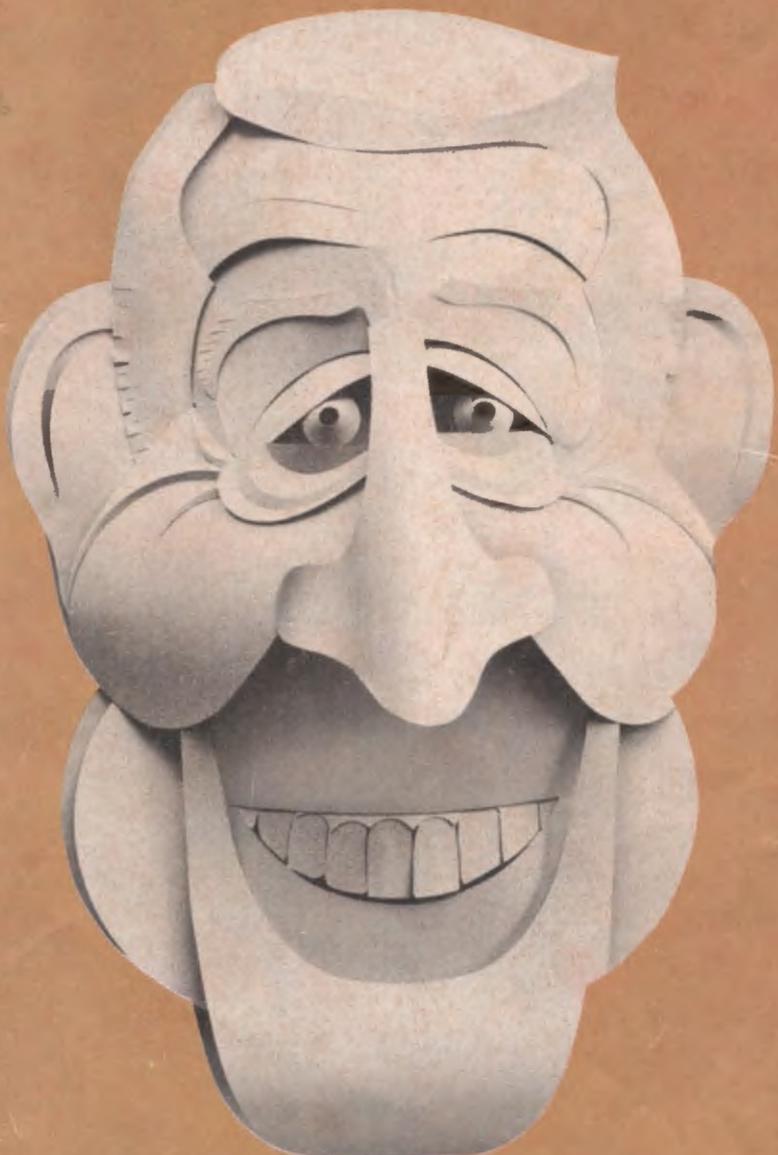


\$1.50

Creative WORLD

VOLUME VIII NUMBER 1



1978 SUMMER JAZZ CLINIC SCHEDULE
KENTON BAND ITINERARY
COMPLETE CREATIVE WORLD CATALOGUE

Page 6
Page 8
Page 9

**Dr. Pepper Theme
(The Most Original
Soft Drink Ever)**

Composed by Randy Newman
Arranged by Steve Barnett
\$11.00

Let's Get Away From It All

Composed by Matt Dennis
Arranged by Robert Longfield
\$11.00

Carnival Overture

Composed by Antonin Dvorak
Arranged by R.A. Miller
\$15.00

**Man (Part 4 of
Modern Man)**

Composed by Dee Barton
Arranged by Allan Morrissey
\$15.00

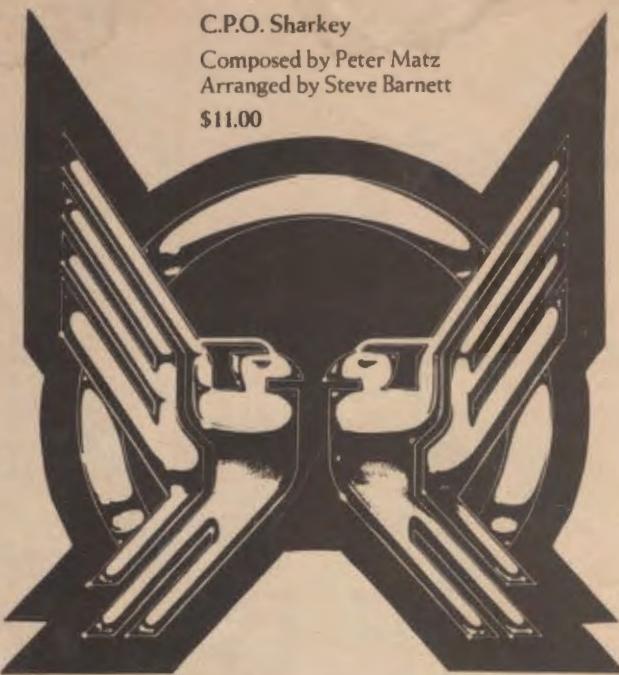
March Metroplex

Composed & Arranged
by Curtis Wilson
\$11.00

Creative World Marching Band Series 1978

C.P.O. Sharkey

Composed by Peter Matz
Arranged by Steve Barnett
\$11.00



**March from Symphonic
Metamorphosis**

Composed by Paul Hindemith
Arranged by Jerry Neil Smith
\$15.00

Fanfare for the New

Composed by Hugo Montenegro
Arranged by Charlie Hill
\$15.00

**The Great
Waldo Pepper March**

Composed by Henry Mancini
Arranged by Bill Snodgrass
\$11.00

Love for Three Oranges

Composed by Sergei Prokofiev
Arranged by Jerry Neil Smith
\$15.00

Kaleidoscope March

Composed & Arranged by
Curtis Wilson
\$15.00

BACK BY DEMAND!

One of the most important jazz albums ever recorded!

STAN KENTON PLAYS THE JAZZ COMPOSITIONS OF DEE BARTON

STAN KENTON SAYS: "Dee Barton is a superb musician and an original, imaginative writer. This album was a joy to record, because the band and I share Dee's musical philosophy."

DEE BARTON SAYS: "I love to write for the Kenton band! There is such rapport between my music and Stan's musicians, who breathe life into my work! Together, we can achieve a rich listening experience."

Side One
Man
Lonely Boy
The Singing Oyster
Dilemma

Side Two
Three Thoughts
A New Day
Woman



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Jazz Writing!

**STAN KENTON PLAYS THE
JAZZ COMPOSITIONS
OF DEE BARTON**

This album was originally recorded for Capitol in 1967. It is being reissued by Creative World at this time because of hundreds of requests.

PERSONNEL: *Trumpets*—Mike Price, Jim Kartchner, Carl Leach, John Madrid, Jay Daversa
Saxophones—Ray Reed, Mike Altschul, Kim Richmond, Mike Vacaro, Earle Dumler *Trombones*—Dick Shearer, Tom Whittaker, Tom Senff, Jim Amlotte, Graham Ellis
Drums—Dee Barton *Bass*—Don Bagley *Piano*—Stan Kenton

ST1022 \$6.50
PLEASE USE ORDER FORM ON PAGE 15

Creative
WORLD MAGAZINE

Volume VIII

1978

Number 1

Publisher	Stan Kenton
Executive Editor	Audree Coke
Associate Editor	Roberta Burley
Art Director	Yasuko Ransom

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THE COVER: Sandra Templeton Potter, a talented 24-year-old in Independence, Missouri, works in an unusual art medium, that of paper sculpture. She has never met Stan Kenton; the remarkable paper likeness of Stan on the cover of this issue was created entirely from photographs. Mrs. Potter graduated from Central Missouri State University and worked as a package designer before deciding to become a free lance illustrator. Presently, she does all types of illustration and commissioned portraits in paper sculpture. Recently one of her original paper sculptures was shown at the Society of Illustrators show in New York City.



CON FORZA



(Photo by Marek Balcerzak)

It is good to be performing again, and to rediscover the tremendous interest in jazz that exists in America. We are playing to wonderfully enthusiastic, knowledgeable audiences who reaffirm my strong belief that jazz is a music that appeals primarily to those who appreciate and understand individuality in music.

Those of us who project the music of jazz always hope to play for people who can be moved emotionally, because jazz, in its expression of creativity and improvisation, ruthlessly exposes the inner musician to the audience. Jazz, a complicated music, has never appealed to the masses, whereas "popular" music *must* appeal to unsophisticated judgement and taste, through simplicity.

The tragedy to those of us in jazz is that jazz may never reach broader audiences. The commercial viewpoint of radio and television prohibits a wide use of jazz. Few creators of entertainment that is planned to reach the general public are interested in using jazz, because they feel it is necessary to present music that is suitable for the majority.

Because jazz is such a unique music, we know that our audiences, too, are unique; our following is made up of aware, imaginative people who understand the contemporary reality of what we offer.

On another note: I am most grateful to the thousands of friends who sent messages during my illness last year. Your expressions of concern were so overwhelming in quantity that it was impossible to respond personally, so please let me express my appreciation through our Creative World Magazine. The band (which is better than ever!) is back on the road, and we hope to see *you* out there somewhere so I can say thanks in person.

Sincerely,



"I realize he wants his solo style to be as free as possible. But somehow I miss the trumpet."

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THE GIGS

(A musicians' word for which there is no fitting definition in Webster. The gigs pictured here seem to be an exercise in geography by the Kenton band, which comes from everywhere and goes everywhere. Or, as the overhead scroll on the Creative World bus announces, "Nowhere.")



1. Stan and Drummer Jay Cummings, in London, Ontario. Jay, 24, is from Indianapolis, and attended summer Kenton Clinics in Springfield, Ohio and Sacramento, California. He has played with Lionel Hampton, and the Dorsey and Miller bands. (Photo by Jurgen Wiechmann)

2. Clay Jenkins and Bob Doll duet for a Buffalo audience. Both have been traveling with the band since January, 1977. Clay, 24, from Lubbock, Texas, has a B.A. from N.T.S.U.; Bob, 24, from Massillon, Ohio, also has a degree in music education. Both attended Kenton Clinics. (Photo by Fred Germann)

3. Roy Reynolds, left, and Jack Stuckey, right, listen to lead alto player Michael Bard solo on the Ellington-Strayhorn tune "Chelsea Bridge." Roy, 49, is English-born; Jack, 25, is from Ohio; Michael, 23, is from Illinois. The gig was in Los Angeles. (Photo by Alan Winston)

4. The trombone section decorously stands to acknowledge a standing ovation from the audience. Left to right, Allan Morrissey, Denny Brunk, Roger Homefield, Tom Lacey, A. G. Robeson. In the same order, they are from Texas, California, Massachusetts, Oklahoma and Virginia. (Photo by Fred Germann)

5 and 6. The band performs a mini-concert for students at an afternoon Clinic at Point Loma High School, San Diego. Bottom, Roy Reynolds, Roger Homefield and Clay Jenkins informally demonstrate the art of improvisation. (Photos by Arthur Fox)



4



1



2



3

5

Stan Kenton Orchestra, 1941!!!

This is a brand-new LP of the fine, young Kenton band, transcribed during August and September of 1941 while the band was playing at the Rendezvous Ballroom in Balboa, California, featuring performances and selections never before released. Liner notes by Dave Dexter, Jr., based on an interview with original Kenton bassist Howard Rumsey. Album HSR-118



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SUMMER JAZZ CLINICS EXPANDED TO OFFER COMBOS, VOCAL JAZZ, PIANO WORKSHOPS



Stan Kenton, who pioneered the concept of jazz education on high school and college campuses, announces that he and his band will offer five week-long summer jazz clinics for music students in 1978.

For the first time, the clinics' curriculum will offer instruction in vocal jazz and in improvisation, Kenton said. "We are expanding the clinics this year, so that students will continue to receive training in big band ensemble work, but it will be in conjunction with special combo classes which will provide intensified training in soloing and improvisation," he stated.

The combo classes will be available at all clinics; vocal jazz will be taught only at California State University at Sacramento.

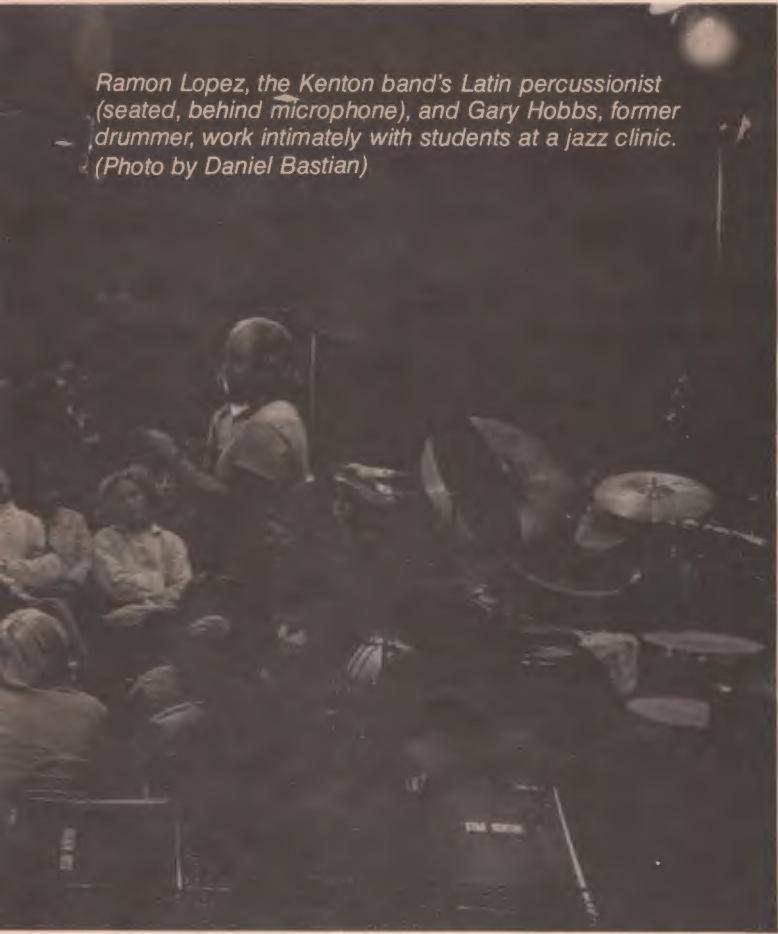
In addition, special workshops for piano teachers who want to broaden their skills in jazz will be held at Towson State College, Drury College and the University of Texas at Arlington.

Each member of the Kenton band teaches at every clinic. Approximately two dozen other famous jazz educators and professional musicians also are on the faculty for each of the weeks on campus.

Tuition for music students is \$100, and for educators \$85. Costs for room and board for the week vary by campus, but will be \$65-\$80.

Music educators and students should make application immediately, as enrollment is limited at all schools.

Ramon Lopez, the Kenton band's Latin percussionist (seated, behind microphone), and Gary Hobbs, former drummer, work intimately with students at a jazz clinic. (Photo by Daniel Bastian)



Brochures and application forms are available from the individual schools or from Kentonia, 1012 South Robertson Boulevard, Los Angeles, California 90035.

DRURY COLLEGE, JUNE 18-23. Write to Dr. Don Verne Joseph, Kenton Clinic, Drury College, Springfield, Missouri 65802. Telephone (417) 865-8731.

UNIVERSITY OF TEXAS AT ARLINGTON, JUNE 25-30. Write to Mr. Bill Snodgrass, Kenton Clinic, University of Texas, Arlington, Texas 76019. Telephone (817) 273-3471.

TOWSON STATE COLLEGE, JULY 23-28. Write to Mr. Hank Levy, Kenton Clinic, Towson State College, Baltimore, Maryland 21204. Telephone (301) 321-2000.

CALIFORNIA STATE UNIVERSITY AT SACRAMENTO, AUGUST 6-11. Write to Mr. Herb Harrison, Kenton Clinic, California State University, 6000 J Street, Sacramento, California 95819. Telephone (916) 454-6514.

ORANGE COAST COLLEGE, AUGUST 13-18. Write to Mr. Paul Cox, Kenton Clinic, Orange Coast College, 2701 Fairview Road, Costa Mesa, California 92626. Telephone (714) 556-5629.

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ON THE ROAD... Stan Kenton Orchestra Itinerary

As we go to press, certain of these dates are being negotiated, while other unlisted dates are still available for engagements. Please check your local newspapers for announcements of other appearances in your area.

JUNE

- 10 KENTUCKY, Richmond: Whitehall Shrine
- 11 OHIO, Columbus: Palace Theatre
- 12 ILLINOIS, Chicago: McCormick Place
- 13 INDIANA, Fort Wayne: Zoli's Chalet
- 14 MICHIGAN, Detroit: Hotel Pontchartrain
- 15 ILLINOIS, Hinsdale: Katherine Legge Memorial Park
- 16 ILLINOIS, Northbrook: Mission Hills Country Club
- 18-23 MISSOURI, Springfield: JAZZ ORCHESTRA IN RESIDENCE, Drury College
- 25-30 TEXAS, Arlington: JAZZ ORCHESTRA IN RESIDENCE, University of Texas

STAN KENTON ORCHESTRA PERSONNEL

SAXES:	TRUMPETS:	TROMBONES:
Michael Bard	Tom Baker	Roger Homefield
Roy Reynolds	Bob Coassin	A. G. Robeson
Jack Stuckey	Bob Doll	Denny Brunk
Dan Landis	Clay Jenkins	Tom Lacey
Lisa Hittle	Bruce Haag	Allan Morrissey
DRUMS:	LATIN:	BASS:
Jay Cummings	Ramon Lopez	John Ward
PIANO:		Stan Kenton

JULY

- 1 NEW YORK, New York: Avery Fisher Hall (Newport Jazz Festival)
- 2 NEW YORK: Saratoga Springs: Saratoga Center for the Performing Arts
- 4 NEW JERSEY, Somers Point: Mediterranean Lounge
- 5 NEW JERSEY, Pennsauken: Cooper River Stadium
- 6 PENNSYLVANIA, Philadelphia: Pennypack Park
- 9 NEW YORK, Niagara Falls: Lackey Plaza
- 11 NEW JERSEY, Paramus: Garden State Plaza
- 12 NEW YORK, East Islip, L.I.: TBA
- 13 NEW YORK, Chautauqua: Chautauqua Festival
- 14 OHIO, Youngstown: Idora Park
- 15 INDIANA, Fort Wayne: Foellinger Theatre

- 17 INDIANA, Mishawaka: Holiday Inn
- 18 MICHIGAN, West Olive: Sandy Point Restaurant
- 21 PENNSYLVANIA, Dubois: Treasure Lake Club
- 22 DELAWARE, Wilmington: Grand Opera House
- 23-28 MARYLAND, Baltimore: JAZZ ORCHESTRA IN RESIDENCE, Towson State College
- 29-30 MASSACHUSETTS, Peabody: Holiday Inn

Stan Kenton Personal Management and Booking Information: Audree Coke, Kentonia, 1012 South Robertson Boulevard, Los Angeles, California 90035. Telephone (213) 652-6848.

Stan Kenton and his Orchestra are booked exclusively by Willard Alexander, Inc., with offices at 660 Madison Avenue, New York, New York 10021, telephone (213) 751-7070, and 333 North Michigan Avenue, Chicago, Illinois 60601, telephone (312) 236-2460.

AUGUST

- 6-11 CALIFORNIA, Sacramento: JAZZ ORCHESTRA IN RESIDENCE, California State University
- 12 CALIFORNIA, Santa Cruz: Cocoanut Grove
- 13-18 CALIFORNIA, Costa Mesa: JAZZ ORCHESTRA IN RESIDENCE, Orange Coast College
- 19 CALIFORNIA, Rutherford: Rutherford Square Theatre
- 20 CALIFORNIA, San Francisco: Sigmund Stern Grove
- 21- Band Vacation through September 14

SEPTEMBER

- 15 CALIFORNIA, Monterey: Monterey Jazz Fest.
- 27 CALIFORNIA, San Francisco: Fairmont Hotel

OCTOBER

- 5 IOWA, Creston: Southwestern Iowa Community College
- 10 MICHIGAN, Iron Mountain: TBA
- 12 ILLINOIS, Rockford: Coronado Theatre
- 14 NEW YORK, Niagara Falls: Niagara Falls Convention Center
- 19 MASSACHUSETTS, Attleboro: Attleboro High
- 20 MASSACHUSETTS, Boston: Berklee Performance Center
- 23- United Kingdom Tour

Creative World Permanent Catalog

*Indicates Stereo. **Indicates Compatible Stereo/Quadraphonic.

(All others Duophonic—a process whereby monaural records are electronically rechanneled into an approximation of stereo sound.)

Kenton Albums

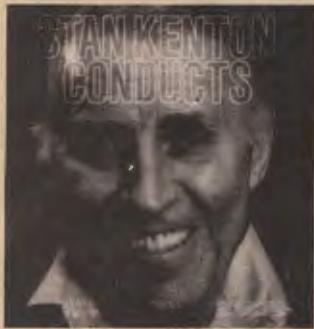
New

***ST 1022 STAN KENTON CONDUCTS THE JAZZ COMPOSITIONS OF DEE BARTON**

MAN: LONELY BOY; THE SINGING OYSTER; DILEMMA; THREE THOUGHTS:

A NEW DAY; WOMAN

This album, out of stock for several years, is being reissued by Creative World because of its significance to jazz. Dee Barton, a superb musician and an imaginative writer, belongs in the select group of composers whose work is perfectly attuned to the Kenton sound. One of the most important albums ever recorded by the Kenton orchestra, this record is a tribute of mutual respect between two first rate composers and musicians.



***ST 1078 THE JAZZ COMPOSITIONS OF STAN KENTON**

ARTISTRY JUMPS; CONCERTO TO END ALL CONCERTOS; EAGER BEAVER; HARLEM HOLIDAY; LAZY DAZY; LOCO-NOVA; OPUS IN PASTELS; REFLECTIONS; SHELLY MANNE; SOUTHERN SCANDAL; THEME FOR SUNDAY

A unique presentation of Kenton as a composer, rather than a band leader. The powerful big band is heard on this handsome album, but it is used to showcase Stan's remarkable ability as an influential, pace-setting jazz composer. The music, selected from 35 years of recording, is all original Kenton. Album includes a four-color lithograph, suitable for framing, of the oil painting on the jacket.



***SP 44276 STAN KENTON LIVE IN EUROPE**

(Phase 4 Stereo—London)

LUSH LIFE; LOVE FOR SALE; TURTLE TALK; MY OLD FLAME; TATTOOED LADY; I'M GLAD THERE IS YOU; FIRE AND ICE; EAGER BEAVER—ARTISTRY IN RHYTHM CLOSE.

Now available through Creative World, this zesty new London album was recorded live before an appreciative jazz-oriented European audience in Holland in September, 1976. Some classic material such as "Love for Sale," "My Old Flame" and "I'm Glad There Is You" is arrayed in bright new garb for the young Kenton band. Alan Yankee, a brilliant new composer, contributed two impressive original works, "Tattooed Lady" and "Fire and Ice."



***ST 1076 KENTON '76**

This album has been widely acclaimed by critics. Exuberant and spirited, it is perhaps the best performance ever turned in by a Kenton band. Five never-before-recorded compositions, plus MY FUNNY VALENTINE and SEND IN THE CLOWNS; TIME FOR A CHANGE, DECOUPE, A SMITH NAMED GREG, all by Hank Levy; SAMBA DE HAPS by Mark Taylor; TIBURON, by Bill Holman.



Recent Recordings

***ST 1077 JOURNEY INTO CAPRICORN**

CELEBRATION SUITE; JOURNEY TO CAPRICORN; TOO SHY TO SAY; 90° CELSIUS; GRANADA SMOOTHIE; PEGASUS

The new Kenton album, recorded in August, 1976, is totally contemporary, totally superior. "Pegasus" and "90° Celsius" are originals from the noted composer Hank Levy, as is the title tune, "Journey to Capricorn." "Granada Smoothie" is a new work by Mark Taylor. "Too Shy to Say" . Chick Corea's "Celebration Suite" was arranged by Alan Yankee, a member of the Kenton band. "Suite", a forceful and unusual piece of concert jazz, runs 12 minutes.



***ST 1074 HITS IN CONCERT**

MAC ARTHUR PARK; THEME FROM LOVE STORY; HERE'S THAT RAINY DAY; A LITTLE MINOR BOOZE; MALAGA; CHIAPAS; WHAT ARE YOU DOING THE REST OF YOUR LIFE?

Take a concert home with you! This significant album is a collection of the most requested works from live Kenton concerts in the 1970s. These are the most popular, most in demand arrangements that the Kenton orchestra performs... a chance to hear seven memorable works on one disc.

Originally presented in Creative World's LIVE AT REDLANDS UNIVERSITY and LIVE AT BRIGHAM YOUNG UNIVERSITY albums, all of the tracks have been remixed and technically enhanced to improve the original sound. The programming is designed to achieve a listening experience that is as close as one can come to the incomparable realization of hearing the Kenton orchestra live, in concert.



*ST 1073 FIRE, FURY AND FUN

Recorded in late September, 1974, at Universal Studios, Chicago, this album is a showcase for the individual talents of current band members and composers. Contains PETE IS A FOUR LETTER WORD, written by Hank Levy for Drummer Peter Erskine; RAMON LOPEZ, written for Conga Drummer Lopez by Chico O'Farrell; ROY'S BLUES, written for Baritone Sexophonist Roy Reynolds by Dale Devor; HOGFAT BLUES, featuring Alto Saxophonist Tony Campise, written by Campise, with backgrounds by Lloyd Spoon; QUIET FRIDAY, composed for the entire orchestra by Hank Levy; and MONTAGE, an original for the band by Ken Hanna.



*ST 1072 STAN KENTON PLAYS CHICAGO

THE CHICAGO III SUITE (13-minute medley of CANON, MOTHER, ONCE UPON A TIME, FREE); ALONE and INNER CRISIS, from Blood, Sweat and Tears; FIRST CHILD and THE RISE AND FALL OF A SHORT FUGUE (Bob Curnow); The music of Chicago and Blood Sweat and Tears translated to the unique Kenton Big Band sound. Recorded in 1974, this is a rousing good Big Band album, painstakingly arranged. The two rock groups are the ideal wellspring from which to draw contemporary music for the Kenton band; the result is uninhibited, spontaneous and gripping.



*ST 1071 SOLO: STAN KENTON WITHOUT HIS ORCHESTRA

THEME TO THE WEST; EAGER BEAVER; LUSH WALTZ; INTERLUDE; THEME FOR SUNDAY; CONCERTO TO END ALL CONCERTOS; REFLECTION; GUESS WHERE I USED TO WORK BLUES; SUNSET TOWER; SELF-PORTRAIT (paraphrases and fragments from OPUS IN PASTELS); COLLABORATION, ARTISTRY IN BOLERO, JUMP FOR JOE, ARTISTRY IN RHYTHM. A landmark album for which Kenton fans have waited 30 years. Stan's only solo album is an historic setting of those themes most strongly identified with Stan Kenton. Recorded in December, 1973



*ST 1070 7.5 ON THE RICHTER SCALE

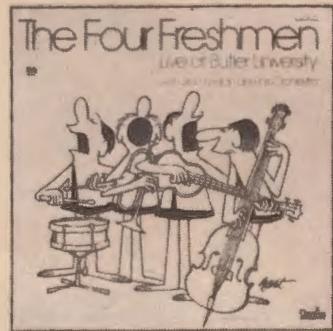
LIVE AND LET DIE, BODY AND SOUL, DOWN AND DIRTY, COUNTRY COUSIN, 2002-ZARATHUSTREVISITED, IT'S NOT EASY BEIN' GREEN, LOVE THEME FROM THE GODFATHER, BLUE GENE.



Two Record Sets

**ST 1059 THE FOUR FRESHMEN LIVE AT BUTLER UNIVERSITY

THERE WILL NEVER BE ANOTHER YOU; AFTER YOU; BIRDO AVENUE; THE BEACH BOY BIT (SURFER GIRL); GIRL TALK; WHEN THE FEELING HITS YOU; WALK ON BY; WHAT ARE YOU DOING THE REST OF YOUR LIFE?; BRAND NEW KEY (ROLLER SKATES); END OF A BEAUTIFUL DAY; TEACH ME TONIGHT; SUMMER HAS GONE; HYMN TO HER; COME BACK TO ME; IT'S NOT UNUSUAL; SHE'LL BE COMING 'ROUND THE MOUNTAIN; WALK SOFTLY; ARTISTRY IN RHYTHM. This long-lasting vocal group is still a major influence on other singers. Talented musicians, The Freshmen accompany themselves on certain numbers, but have the full Kenton Orchestra backing them on others.



*ST 1065 BIRTHDAY IN BRITAIN

HAPPY BIRTHDAY; THE DAILY DANCE (Holman); OF SPACE AND TIME; AMBIVALENCE (Levy); STREET OF DREAMS (Kenton); NO HARMFUL SLIDE EFFECTS; FOR BETTER AND FOR WORSTER (Maiden); BLUES, BETWEEN & BETWIXT (Levy) Who says the British are reserved! There is tremendous response from the English audience to this concert, which was recorded live at Fairfield Hall, Croydon, during the Kenton Orchestra's 1973 European tour. Holman's chart of HAPPY BIRTHDAY was a surprise for Stan's 61st birthday.



**ST 1058 LIVE AT BUTLER UNIVERSITY

LONELY WINEROSE; THEME FOR AUTUMN; FRAGMENT OF A PORTRAIT; BEELINE EAST (Hanna); FRINGE BENEFIT; SAMBA SIETE; INDRA; BLUES, BETWEEN & BETWIXT (Levy); BOILERMAKER; HEIGHT OF ECSTASY; TENDERLY (Maiden); ST. JAMES INFIRMARY; ARTISTRY IN RHYTHM (Kenton). Outstanding as an example of the highly disciplined, precision effect of the young 1972 road band, with fine rhythm work on SAMBA SIETE by Jerry McKenzie and Ramon Lopez; a tasteful trombone solo by Dick Shearer on INDRA, authoritative bass trombone work by Mike Wallace on TENDERLY.

Strings

*ST 1005 LUSH INTERLUDE (1958)

Well-known Kenton standards, arranged by Pete Rugolo, recorded in a very different format from the originals. Features a 20-piece string section with five trombones, one flute and rhythm. The music is ethereal and melodic, with short solos by Milt Bernhart, Bud Shank, and Laurindo Almeida. INTERLUDE, COLLABORATION; OPUS IN PASTELS; A THEME FOR MY LADY; ARTISTRY IN BOLERO; CONCERTO TO END ALL CONCERTOS; MACHITO; THEME TO THE WEST; LUSH WALTZ; ARTISTRY IN RHYTHM.

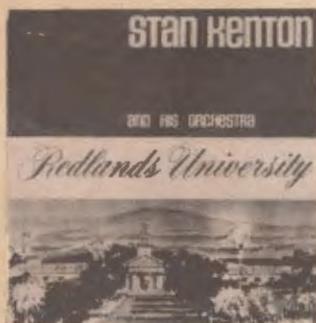
*ST 1033 THE KENTON TOUCH(1958)

Recorded with the same instrumentation and soloists as its companion album LUSH INTERLUDE, also arranged by Pete Rugolo. SALUTE; MONOTONY; ELEGY FOR ALTO; THEME FOR SUN-DAY (featuring a solo by Stan); BALLADE FOR DRUMS; MINOR RIFF; THE END OF THE WORLD; OPUS IN CHAR-CHUREUSE; PAINTED RHYTHM; A ROSE FOR DAVID.



*ST 1015 LIVE AT REDLANDS UNIVERSITY

Recorded in 1970 on campus at Redlands, Calif. HERE'S THAT RAINY DAY; MAC ARTHUR PARK (Barton); MINOR BOOZE; DIDN'T WE? TERRY TALK (Maiden); TICO TICO; GRANADA (Holman); CHIAPAS (Levy); MORE PEANUT VENOR; ARTISTRY IN RHYTHM (Kenton); BON HOMME RICHARD; TIARE (Hanna); HEY JUDE (Spiegel). This has proved to be Creative World's best selling album to date.



*ST 1060 NATIONAL ANTHEMS OF THE WORLD

National Anthems of: AUSTRIA, BELGIUM, BURMA, BULGARIA, CANADA, CHILE, CZECHOSLOVAKIA, DENMARK, FINLAND, FRANCE, GERMANY, GHANA, GREAT BRITAIN, GREECE, GUINEA, HOLLAND, HUNGARY, ICELAND, INDIA, IRELAND, ISRAEL, ITALY, JAPAN, KOREA, LUXEMBOURG, NATIONALIST CHINA, NORWAY, PEOPLE'S REPUBLIC OF CHINA, PERU, POLAND, PORTUGAL, SPAIN, SWEDEN, SWITZERLAND, UNION OF SOVIET SOCIALIST REPUBLICS, UNITED STATES OF AMERICA, VENEZUELA, and WALES; AN AMERICAN TRILOGY (Oxie, Battle Hymn, America the Beautiful). Incredibly refreshing versions of anthems scored with integrity and a definite jazz flavor, as arranged by Robert Curnow.



Dance Music

ST 1041 SKETCHES ON STANDARDS (1953-1954)

Jazz-oriented dance music, with distinctive arrangements by Bill Russo, Lennie Niehaus and Stan. Solos are by Conte Candoli, Frank Rosolino, Bob Burgess, Lee Konitz. Contains SOPHISTICATED LADY, BEGIN THE BEGUNIE, LOVER MAN, PENNIES FROM HEAVEN, DARK EYES, DON'T TAKE YOUR LOVE FROM ME, OVER THE RAINBOW, FASCINATING RHYTHM, THERE'S A SMALL HOTEL, SHADOW WALTZ, MORE LOVE THAN YOUR LOVE and MALAGUENA.

ST 1042 PORTRAITS ON STANDARDS (1951-1953)

An album of sophisticated dance music with strong jazz overtones, arranged by Stan Kenton and Bill Russo. Outstanding solo work by Art Pepper, Buddy Childers, Zoot Sims. Includes STREET OF DREAMS, YOU AND THE NIGHT AND THE MUSIC, REVERIE, I'VE GOT YOU UNDER MY SKIN, AUTUMN IN NEW YORK, THE LADY IN RED, APRIL IN PARIS, HOW HIGH THE MOON, CRAZY RHYTHM, I GOT IT BAD AND THAT AIN'T GOOD, BAIA, UNDER A BLANKET OF BLUE.

*ST 1044 THE STAGE DOOR SWINGS (1958)

A set of show tunes, Kenton-style, arranged by Lennie Niehaus. YOUNGER THAN SPRINGTIME, THE PARTY'S OVER, ON THE STREET WHERE YOU LIVE, I LOVE PARIS, LULLABY OF BROADWAY, BAUBLES, BANGLES AND BEADS, EV'R TIME WE SAY GOODBYE, WHATEVER LOLA WANTS, BALI HA'I, HEY THERE, I'VE NEVER BEEN IN LOVE BEFORE, ALL AT ONCE YOU LOVE HER.

*ST 1057 RENDEZVOUS WITH KENTON (1957)

Dance music arranged for Kenton by Joe Coccia and recorded at the historic Rendezvous Ballroom in California. WITH THE WIND AND THE RAIN IN YOUR HAIR, MEMORIES OF YOU, THESE THINGS YOU LEFT ME, TWO SHADES OF AUTUMN, THEY DIDN'T BELIEVE ME, WALKIN' BY THE RIVER, HIGH ON A WINTRY HILL, LOVE LETTERS, I GET ALONG WITHOUT YOU VERY WELL, DESIDERATA, THIS IS NO LAUGHING MATTER and I SEE YOUR FACE BEFORE ME.

*ST 1063 VIVA KENTON (1959)

Arranged by Gene Roland: AOIOS; MISSION TRAIL; CHOCOLATE CALIENTE; CHA CHA CHEE BOOM; SIESTA, CHA CHA SOMBRERO; AQUA MARINE; OPUS IN CHARTREUSE CHA CHA CHA; MEXICAN JUMPING BEAN. Arranged by Stan Kenton: ARTISTRY IN RHYTHM. This album contains an exciting latin mixture with solos by Bud Brisbois, Charlie Mariano, Rolf Erickson and others.



Mellophones

*ST 1001 KENTON'S CHRISTMAS

Concert arrangements of Christmas themes which retain the traditional flavor of the familiar melodies, yet inject the distinctive Kenton style and sound. Recorded by the 1961 orchestra minus the saxophones, with emphasis on the brass ensemble and Stan's solo piano. O COME, ALL YE FAITHFUL; CHRISTMAS MELODY (Kenton); O TANNENBAUM; THE HOLLY AND THE IVY; WE THREE KINGS OF ORIENT ARE; GOOD KING WENCESLAS; THE TWELVE DAYS OF CHRISTMAS; ONCE IN ROYAL DAVID'S CITY; GOD REST YE MERRY, GENTLEMEN; ANGELS WE HAVE HEARD ON HIGH; O HOLY NIGHT (Carmichael).



*ST 1007 WEST SIDE STORY

Jazz conceptions of the Leonard Bernstein score, interpreted with spirit and finesse by the 1961 orchestra, arranged by Johnny Richards. The album won the 1961 Grammy Award for Best Jazz Performance by a Large Group. Featured soloists include Conte Candoli, Bob Fitzpatrick, Gabe Baltazar, Sam Donahue, and Stan Kenton. PROLOGUE, SOMETHING'S COMING, MARIA, AMERICA, TONIGHT, COOL, I FEEL PRETTY, GEE OFFICER KRUPKE, TAUNTING SCENE, SOMEWHERE FINALE

*ST 1010 ADVENTURES IN JAZZ

A selection of sides designed to showcase the band's jazz library, with soloists Marvin Stamm, Dee Barton, Ray Starling, Gabe Baltazar, and Sam Donahue. Included is the spectacular Bill Holman chart of MALAGUENA. The album won the 1962 Grammy Award for Best Jazz Performance by a Large Group. Also contains TURTLE TALK, STAIRWAY TO THE STARS, LIMEHOUSE BLUES, MISTY, WALTZ OF THE PROPHETS and BODY AND SOUL.

*ST 1011 ADVENTURES IN TIME

This 8-part CONCERTO FOR ORCHESTRA, composed and arranged by Johnny Richards, pioneered the use of unusual time signatures and served as an inspiration for many later composers. Richards' strongly thematic writing displays the Mellophonium orchestra at its most progressive. Solos by Marvin Stamm, Ray Starling, Gabe Baltazar, Don Menza, and Stan Kenton are cleverly interwoven into the scores. Erudite music for the knowledgeable listener. COMMENCEMENT, QUINTILE, ARTEMIS, 3x3x2x2 = 72, MARCH TO POLARIS, SEPTUOR FROM ANTARES, ARTEMIS AND APOLLO, APERCU. It was recorded in 1962.

*ST 1012 ADVENTURES IN BLUES (1961)

Gene Roland's explorations of the blues idiom, Kenton-style, with the composer featured on both mellophonium and soprano saxophone. Other soloists include Marvin Stamm, Bob Fitzpatrick and Gabe Baltazar. REUBEN'S BLUES; DRAGONWYCK; BLUE GHOST; EXIT STAGE LEFT; NIGHT AT THE GOLD NUGGET; FORMULA SK-32; APHRODISIA; FITZ; THE BLUES STORY.

ST 1017 THE ROMANTIC APPROACH

The 1961 Kenton orchestra, with four mellophoniums, performing a brilliant array of 12 ballads. The arrangements are pure Kenton, and they highlight his distinctive piano style. WHEN YOUR LOVER HAS GONE, ALL THE THINGS YOU ARE, I'M GLAD THERE IS YOU, SAY IT ISN'T SO, IMAGINATION, SWEET AND LOVELY, FOOLS RUSH IN, YOU'RE MINE, YOU, ONCE IN A WHILE, MOONLIGHT IN VERMONT, I UNDERSTAND: OH, YOU CRAZY MOON.



*ST 1018 SOPHISTICATED APPROACH

BUT BEAUTIFUL; DARN THAT DREAM; IT MIGHT AS WELL BE SPRING; MOONLIGHT BECOMES YOU; HOW DO I LOOK IN BLUE; YOU STEPPED OUT OF A DREAM; HOW LONG AS THIS BEEN GOING ON?; MEMOIRS OF A LADY; TIME AFTER TIME; EASY TO LOVE; MY ONE AND ONLY LOVE; LIKE SOMEONE IN LOVE. Twelve haunting ballads beautifully presented. Orchestrations written for the Kenton orchestra by Lennie Niehaus. Recorded in 1961, it features solos by Marvin Stamm, Gabe Baltazar, and Sam Donahue, among others.

*ST 1025 ADVENTURES IN STANDARDS (1961)

A recording of stylish show tunes arranged by Lennie Neihaus. Solos are by Marvin Stamm, Ray Starling, Dee Barton, Gabe Baltazar and Buddy Arnold. Includes SOME ENCHANTED EVENING, BEGIN THE BEGUEINE, IT'S ALL RIGHT WITH ME, MAKE SOMEONE HAPPY, OLD DEVIL MOON, GIGI, COME RAIN OR COME SHINE, ALMOST LIKE BEING IN LOVE, JUST IN TIME, IF I WERE A BELL, BEWITCHED, BOTHERO AND BEWILDERED, I'VE GROWN ACCUSTOMED TO HER FACE.

*ST 1045 ARTISTRY IN BOSSA NOVA (1963)

Bossa nova arrangements of many of the instrumentals associated with the Kenton Orchestra, with Kenton as the principal soloist and arranger of all the tunes. ARTISTRY IN RHYTHM; OPUS IN CHARTREUSE; INTERLUDE; KENTONOVA; EAGER BEAVER; CONCERTO TO END ALL CONCERTOS; BRASILIA, PAINTED RHYTHM; OPUS IN PASTELS; JUMP FOR JOE; LOCO NOVA; ARTISTRY IN BOSSA NOVA.

*ST 1046 STAN KENTON/JEAN TURNER

(See "VOCALS")

*ST 1069 BY REQUEST VOLUME VI (1958-1962)

(See "By Request" Series)

Vocals

ST 1029 SOME WOMEN I'VE KNOWN (1944-1945)

A tribute to the six ladies who made indelible contributions to the "Kenton Sound" over the years. Anita O'Day, ARE YOU LIVIN' OLD MAN, TRAVELIN' MAN; June Christy, SOOTHE ME, FOUR MONTHS, THREE WEEKS, TWO DAYS, ONE HOUR BLUES; Chris Connor, ALL ABOUT RONNIE, JEEPERS CREEPERS; Jerry Winters, ALL BECAUSE OF YOU, SOFTLY; Ann Richards, BLACK COFFEE, DON'T WORRY 'BOUT ME; Jean Turner, GIVE ME A SONG WITH A BEAUTIFUL MELODY and WARM BLUE STREAM. Several previously unreleased takes are included.

ST 1035 THE CHRISTY YEARS (1945-1947)

June Christy is spotlighted in chronological sequence in every kind of mood, from the frivolous TAMPICO to the moving WILLOW WEEP FOR ME. Also heard are IT'S BEEN A LONG, LONG TIME, SHOO FLY PIE AND APPLE PAN DOWDY, RICA JIKA JACK, IT'S A PITY TO SAY GOODNIGHT, DON'T WANT THAT MAN AROUND, ACROSS THE ALLEY FROM THE ALAMO, CURIOUSITY, I TOLD YA I LOVE YA NOW GET OUT, HE WAS A GOOD MAN AS GOOD MEN GO, and HOW HIGH THE MOON

ST 1038 ARTISTRY IN VOICES & BRASS

Recorded in 1963, based on Kenton instrumentalists, with lyrics (and sometimes new titles) added by Milt Raskin. Arranged by Pete Rugolo for an 18-voice mixed choir, five trombones and rhythm, with short solo spots by Milt Bernhart, Jiggs Whigham, Laurindo Almeida, and Stan Kenton. FLAME; MOONLOVE; PAINTED RHYTHM; THESE WONDERFUL THINGS; EAGER BEAVER; DAYDREAMS IN THE NIGHT; CONCERTO OF LOVE; SOLITAIRE; IT'S LOVE; NIGHT SONG.

ST 1048 DUET (1955)

Stan's piano accompanies June Christy in a ballad set similar to the encores they did together during June's days as band vocalist. There's an obvious empathy between the two performers, and the album gives a rare opportunity to hear Stan improvise at length. Contains EV'R TIME WE SAY GOODBYE, LONELY WOMAN, JUST THE WAY I AM, YOU'RE MINE YOU, ANGEL EYES, COME TO THE PARTY, BABY, BABY ALL THE TIME, WE KISS IN A SHADOW, HOW LONG HAS THIS BEEN GOING ON.

*ST 1046 STAN KENTON/JEAN TURNER (1963)

The last album recorded by the Melophonium Orchestra, this is a showcase for Jean Turner, successfully displaying her indisputable ability, style and influence on other singers. Niehaus, Holman and Kenton arranged the tunes: A LOT OF LIVIN' TO DO; OH! YOU CRAZY MOON; SLEEPY LAGOON; LOVE IS HERE TO STAY; PIEL CANELA; IT'S A BIG WIDE WONDERFUL WORLD; SOMEONE TO WATCH OVER ME; LOVE WALKED IN; DAY-DREAM; QUIZAS, QUIZAS, QUIZAS; YOU'RE THE TOP.

*ST 1067 TWO MUCH

Ann Richards recorded this album in 1960, backed by the Kenton Orchestra, including some Latin percussion by Mike Pacheco. NO MOON AT ALL (Roland); DON'T BE THAT WAY (Holman). I GOT RHYTHM (Holman); THE MORNING AFTER THE NIGHT BEFORE (Holman); MY KINO LOVE (Richards); SUDDENLY I'M SAD (Richards); I WAS THE LAST ONE TO KNOW (Kenton); IT'S A WONDERFUL WORLD (Ourstan); ALL OR NOTHING AT ALL (Richards); NOBODY LIKE MY BABY (Kenton). Soloists included are Don Bagley, John Anderson, Dick Hyde, Gabe Baltazar.

Favorites

ST 1002 NEW CONCEPTS OF ARTISTRY IN RHYTHM

The 1952 Artistry in Rhythm Band, performing jazz originals. Featured are Maynard Ferguson, Conte Candoli, Frank Rosolino, Lee Konitz and Sal Salvador, and everyone gets introduced in turn by Stan during PROLOGUE (THIS IS AN ORCHESTRA). Also PORTRAIT OF A COUNT, YOUNG BLOOD, FRANK SPEAKING, 23° N - 82° W, INVENTION FOR GUITAR & TRUMPET, MY LADY, IMPROVISATION.

ST 1003 CONTEMPORARY CONCEPTS

Extended jazz arrangements recorded in 1955 in typical free-flowing Holman style, with improvisations by Sam Noto, Stu Williamson, Carl Fontana, Charlie Mariano, Lennie Niehaus and Bill Perkins. The two ballads, STELLA BY STARLIGHT and YESTER DAYS, have remained in the Kenton book. Also WHAT'S NEW, I'VE GOT YOU UNDER MY SKIN, CHEROKEE, STOMPIN' AT THE SAVOY, LIMELIGHT.

ST 1004 KENTON IN STEREO

(Originally released on Capitol as "Kenton in Hi-Fi"). These favorites from the forties were recreated in 1956. Updating occurs in the solos and rhythm section. Vido Musso was brought in to recreate his tenor solos, while other improvisations are by Maynard Ferguson, Sam Noto, Milt Bernhart, Carl Fontana and Lennie Niehaus. Contains PAINTED RHYTHM, ARTISTRY IN BOOGIE, MINOR RIFF, COLLABORATION, INTERMISSION RIFF, PEANUT VENDOR, UNISON RIFF, EAGER BEAVER, LOVER, ARTISTRY JUMPS, CONCERTO TO END ALL CONCERTOS, and INTERLUDE.

ST 1008 CUBAN FIRE (1956)

The full orchestra plus six Latin percussionists give these six tracks authenticity and rhythmic power. Johnny Richards' melodic compositions, combining Afro-Cuban rhythms with Kenton style jazz, inspire soloists Sam Noto, Vinnie Tanno, Carl Fontana, Lennie Niehaus, Bill Perkins and Lucky Thompson. FUEGO CUBANO, EL CONGO VALIENTE, RECUERDOS, QUIEN SABE, LA GUERA BAILA and LA SUERTE DE LOS TONTOS. This album has always stood as one of the finest ever recorded by the Kenton Orchestra.

ST 1019 ROAD SHOW, VOLUME ONE

ROAD SHOW, VOLUMES ONE and TWO will be sold separately if desired, at \$6.50 each. Stan Kenton and his orchestra, June Christy and the Four Freshmen were on tour when this concert was recorded in 1959. These two records are collector's treasures. ROAD SHOW VOLUME ONE contains ARTISTRY IN RHYTHM, THE BIG CHASE; June Christy on I WANT TO BE HAPPY, IT'S A MOST UNUSUAL DAY and MIDNIGHT SUN; The Four Freshmen sing DAY IN, DAY OUT, ANGEL EYES and I'M ALWAYS CHASING RAINBOWS. The album concludes with THE PEANUT VENDOR.



ST 1020 ROAD SHOW, VOLUME TWO

The Kenton band plays LOVE FOR SALE, STOMPIN' AT THE SAVOY, MY OLD FLAME, and ARTISTRY IN RHYTHM (finale). June Christy is heard on KISSING BUG, BEWITCHED, and HOW HIGH THE MOON; the Four Freshmen do PAPER DOLL and THEM THERE EYES. The entire group collaborates on SEPTEMBER SONG and WALKING SHOES.

*ST 1024 KENTON/WAGNER (1964)

Stan's dramatic interpretations of Wagnerian themes, recorded by a prototype Neophonic orchestra. Excerpts were played in concert at the Los Angeles Music Center. Stan is virtually the only soloist in this provocative translation of Wagner, and he wrote all the arrangements himself. RIOE OF THE VALKYRIES, SIEGFRIED'S FUNERAL MARCH, PRELUDE TO ACT I OF "LO HENGREN", PRELUDE TO ACT III OF "LOHENGREN", PRELUDE TO "TRISTAN AND ISOLDE", WEDDING MARCH FROM "LOHENGREN", PILGRIMS' CHORUS FROM TANNHAUSER.

ST 1026 KENTON SHOWCASE (1953-1954)

Composed and arranged by Bill Holman: BAGS; HAV-A-HAVA-NA; SOLO FOR BUOY; THE OPENER; FEARLESS FINLAY; THEME & VARIATIONS; IN LIGHTER VEIN; KING FISH, Composed and arranged by Bill Russo: A THEME OF FOUR VALUES; A STUDY FOR BASS; BLUES BEFORE & AFTER; BACANTE; THISBE; EGDON HEATH; SWEETS; DUSK. Solos by Sam Noto, Buddy Childers, Frank Rosolino, Bob Fitzpatrick, Dave Schidkrat, Charlie Mariano, Bill Perkins, Don Bagley, and Candido. Lee Konitz is guest soloist on IN LIGHTER VEIN.

ST 1027 COLLECTOR'S CHOICE

A varied selection of titles recorded between 1950 and 1956. Rugolo's arrangements of SANTA LUCIA and PAGLIACCI are 1950 features for Vido Musso's tenor saxophone; Kenton's SEPTEMBER SONG and LAURA have the band singing in unison, and ARTISTRY IN TANGO is a 1951 version of Stan's theme with Milt Bernhart on trombone, Maynard Ferguson solos on arrangements of WHAT'S NEW and VIVA PRADO; Carl Fontana is featured on Kenton's SUNSET TOWER and SOUTHERN SCANDAL. Also included is DARK EYES.

ST 1028 THE FABULOUS ALUMNI OF STAN KENTON

Arranged in chronological order, this collection covers the years 1945 through 1956. The album is equally strong vocally and instrumentally. Five principal girl singers are represented: Anita O'Day (I WANT A GROW UP MAN), June Christy (EASY STREET), Jerry Winters (ADIOS) Chris Conner (I GET A KICK OUT OF YOU), Gregory Lemke (CELOGY) Features a solo solo by Gregory Lemke; Frank Rosolino is featured on I GOTTA RIGHT TO SING THE BLUES; Lee Konitz stars on FUNNY VALENTINE; also RHYTHM INCORPORATED SAMBO and TRES CORAZONES, the latter recorded during the sessions that produced CUBAN FIRE but not used on that album.

*ST 1031 BACK TO BALBOA

Recorded at the Rendezvous Ballroom, Balboa, California, in January of 1958, this program of jazz instrumentals features solos by Sam Noto, Lee Katzman, Archie LeCoque, Bob Fitzpatrick, Kent Larsen, Kenny Shroyer, Lennie Niehaus, Bill Perkins, Richie Kamuca, Bill Robinson and Jerry McKenzie. Titles include THE BIG CHASE and MY OLD FLAME arranged by Marty Paich; Bill Holman's arrangement of ROYAL BLUE; RENDEZVOUS AT SUNSET, SPEAK LOW, OUT OF THIS WORLD, BEGIN THE BEGUEINE, GET OUT OF TOWN, I CONCENTRATE ON YOU and BEYOND THE BLUE HORIZON, all arranged by Johnny Richards.

*ST 1032 KENTON AT THE TROPICANA

A swinging album recorded live at the Tropicana Hotel, Las Vegas, in February, 1959. Extended improvisations by Jack Sheldon, Kent Larsen, Bill Trujillo and others on ARTISTRY IN RHYTHM, BERNIE'S TUNE, TUXEDO JUNCTION, STREET SCENE, PUCK'S BLUES, I CONCENTRATE ON YOU, THE END OF A LOVE AFFAIR, YOU AND I AND GEORGE, SENTIMENTAL RIFF, RANDOM RIFF. Music arranged by Stan Kenton, Gene Roland, Johnny Richards, and Lennie Niehaus.

ST 1034 ENCORES

A classic album featuring solos by Chico Alvarez, Kai Winding, Skip Layton, Boots Mussuli, Vido Musso, Eddie Safranski (1946), and Milt Bernhart, Eddie Bert, Art Pepper, George Weidler, Art Pepper, Jack Costanzo (1947). June Christy is heard on two tracks, HE'S FUNNY THAT WAY and PLEASE BE KIND. Also contains, PAINTED RHYTHM, PEG O'MY HEART, ECUADOR, CAPITOL PUNISHMENT, LOVER, CHORALE FOR BRASS, PIANO AND BONGO, ABSTRACTION, JOURNEY TO BRAZIL, and SOMNAMBULISM.

ST 1037 A CONCERT IN PROGRESSIVE JAZZ

Ten tunes recorded in late 1947, when Stan was formulating a concert policy, and two recorded in 1951. Soloists include Al Porcino, Milt Bernhart, Eddie Bert, George Weidler, Art Pepper, Bob Cooper, Laurindo Almeida, Eddie Safranski, Shelly Manne and Bud Shank. June Christy sings LONELY WOMAN and COME RAIN OR COME SHINE. Also CUBAN CARNIVAL, MONOTONY, LAMENT, THEME FOR ALTO, IMPRESSIONISM, ELEGY FOR ALTO, THIS IS MY THEME, FUGUE FOR RHYTHM SECTION, INTRODUCTION TO A LATIN RHYTHM AND THERMOPOLAE.

ST 1043 ARTISTRY IN RHYTHM

The Artistry in Rhythm band's first Capitol album from 1946, with four added titles. This historical document represents the creation of a new style of concert jazz. Solos are by Chico Alvarez, Ray Wetzel, Kai Winding, Boots Mussuli, Vido Musso, Stan Kenton, Eddie Safranski and Shelly Manne. June Christy sings JUST A SIT TIN' AND A ROCKIN', SOOTHE ME, AIN'T NO MISERY IN ME AND WILLOW WEEP FOR ME. Also COME BACK TO SORRENTO, ARTISTRY IN PERCUSSION, SAFRANSKI, ARTISTRY IN BOLEO, COCKTAILS FOR TWO, FANTASY, OPUS IN PASTELS, and SANTA LUCIA.

ST 1047 MILESTONES

A compilation of 78 RPM's of the band's biggest instrumental hits from the forties, ranging from ARTISTRY IN RHYTHM from the first Capitol session to INTERLUDE, with Stan's piano a noteworthy performance, cut on the last session before the recording ban in 1947. Soloists include Ray Wetzel, Kai Winding, Milt Bernhart, Boots Mussuli, Vido Musso, and Jack Costanzo. This album features the original version of CONCERTO TO END ALL CONCERTOS. ARTISTRY JUMPS, INTERMISSION RIFF, COLLABORATION, HOW AM I TO KNOW, EAGER BEAVER, THEME TO THE WEST, THE PEANUT VENDOR, and BONGO RIFF.

ST 1048 STANDARDS IN SILHOUETTE (1959)

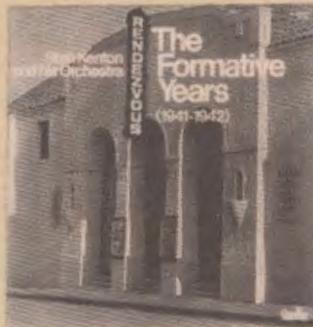
Arrangements by Bill Mathieu and solos by Rolf Ericson, Archie LeCoque, Don Sebesky, Charlie Mariano, and Bill Trujillo. THE MEANING OF THE BLUES; I GET ALONG WITHOUT YOU VERY WELL; WILLOW WEEP FOR ME; WHEN SUNNY GETS BLUE; LONELY WOMAN, DJANGO; THE THRILL IS GONE; ILL WIND.

ST 1050 THE LIGHTER SIDE

A collection of light-hearted cuts recorded between 1944 and 1955. One of Stan's few vocals occurs during I BEEN DOWN IN TEXAS. The Pastels are heard on three tunes, Maynard Ferguson is featured on HOT CANARY, and there's a hilarious take-off on a traditional jazz entitled BLUES IN BURLESQUE. Also ANDER TEARS FLOWED LIKE WINE, HIS FEET TOO BIG FOR BED, DOWN IN CHIHUAHUA, THE SPOIDER AND THE LY, TORTILLAS AND BEANS, STAROUST BOOGIE, AND HE BULL WALKED AROUND, OLE, and A-TING A-LING.

ST 1061 THE FORMATIVE YEARS

EL CHOCHO (Rizzo); GAMBLER'S BLUES (Kenton); LAMENTO GITANO (Kenton); THE NANGO (Kenton); TABOO (Kenton); THIS LOVE OF MINE (Rizzo, vocal by Red Dorris); REED RAPTURE (Kenton); CONCERTO FOR DOGHOUSE (Kenton); ADIOS (Kenton); The 1941-1942 Kenton Band. This incredible collection is comprised of some of the earliest recordings ever made by the Kenton Orchestra.



ST 1068 THE BALLAD STYLE OF STAN KENTON

Warm, rich ballads, scored by Stan and featuring his thoughtful piano essays. THEN I'LL BE TIRED OF YOU, MORE THAN YOU KNOW, WHEN STARS LOOKED DOWN, THE END OF A LOVE AFFAIR, A SUNDAY KIND OF SONG, MOON SONG, EARLY AUTUMN, HOW AM I TO KNOW, THE THINGS WE DID LAST SUMMER, WE'LL BE TOGETHER AGAIN, HOW DEEP IS THE OCEAN, THE NIGHT WE CALLED IT A DAY. Recorded in 1958.



Innovations Orchestra

ST 1009 INNOVATIONS IN MODERN MUSIC (1950)

Concert jazz recorded by the touring Innovations orchestra which included French horns, tuba, and 16 strings. Featured are Milt Bernhart, Stan Kenton, and Carlos Vidal. A classic album in the Kenton recorded repertoire. The full personnel reads like a "Who's Who" of West Coast jazz. TRAJECTORIES, THEME FOR SUNDAY, CONFLICT, INCIDENT IN JAZZ, LONESOME ROAD, MIRAGE, SOLITARE, CUBAN EPISODE. The music of Marks, Kenton, Rugolo, Graettinger, Russo and O'Farrell.

ST 1023 KENTON PRESENTS (1950)

Recorded by the original Innovations Orchestra, four of these concert works feature the soloists after which they are named; MAY-NARD FERGUSON and ART PEPPER, arranged by Shorty Rogers, SHELLY MANNE and JUNE CHRISTY, arranged by Kenton. Milt Bernhart is heard on SOLILOQUY (Richards) and EVENING IN PAKISTAN (Marks) while Graettinger's HOUSE OF STRINGS is a unique exploration of the use of strings in modern music, and Bill Russo adds a tour-de-force for the full Kenton brass section on his HALLS OF BRASS.

By Request Series

ST 1036 VOLUME I (1944-1952)

BALBOA BASH (Kenton); MACHITO (Rugolo); HARLEM HOLIDAY (Kenton); JOLLY ROGERS (Rogers); BLUES IN RIFF (Rugolo); EASY GO (Kenton); LOVE FOR SALE (Rugolo); ROUND ROBIN (Rogers); NIGHT WATCH (Kenton). SOLILOQUY (Kenton); BAGS AND BAGGAGE (Richards); CODL EYES (Roland).

ST 1040 VOLUME II (1953-1960)

THE CREEP (Russo); LOVER MAN (Holman); ALONE TOO LONG (Kenton); SUDDENLY (Kenton); SKOOT (Kenton); OPUS IN CHARTREUSE (Roland); SPRING IS HERE (Coccia); OPUS IN TURQUOISE (Roland); SOPHISTICATED SAMBA (Kenton); LEMON TWIST (Kenton); LAZY AFTERNOON (Mathieu); CARNIVAL (Roland).

ST 1062 VOLUME III (1943-1951)

HARLEM FOLK DANCE (Comstock/Kenton); DO NOTHIN' TILL YOU HEAR FROM ME (Comstock); vocal by Red Dorris. SOUTHERN SCANDAL (Kenton); AFTER YOU (Rugolo); vocal by The Pastels; GOTTA BE GETTIN' (Roland); vocal by Anita O'Day); Pete Rugolo's arrangements of MIND RIFF, ARTISTRY IN BOOGIE, THERE IS NO GREATER LOVE (vocal by The Pastels), UNION RIFF, SALUTE, BE EASY, BE TENDER (vocal by Jay Johnson); and DYNAFLOW (Kenton).

ST 1064 VOLUME IV (1950-1952)

JUMP FOR JOE (Roland); DADDY (Villepique); vocal by June Christy; FRANCESCA (Rugolo); LAZEY OAZEY (Kenton). BUT THEN YOU KISSED ME (Rugolo); vocal by Jay Johnson; MAMBO RHAPSODY (Kenton); DELICADO (Richards); I'M SO IN THE MOOD (Rugolo); vocal by Jay Johnson); STARDUST (Rugolo); BEEHIVE (Roland); PRELUOE TO A KISS (Rugolo); vocal by Jay Johnson); TABOO (Richards).



ST 1006 THE CITY OF GLASS & THIS MODERN WORLD

Avant garde concert music performed by the Innovations Orchestra of 1951, composed and arranged by Bob Graettinger. CITY OF GLASS, a four-movement work, was far ahead of its time. MODERN WORLD is the overall title for six pieces recorded between 1951 and 1953, united by the skill and ingenuity of the composer. Various instrumentations are employed from the 40-man orchestra on A HORN (featuring John Graes) to the five reeds on SOME SAXOPHONES. A TRUMPET is built around the exciting solo work of Maynard Ferguson.

***ST 1066 VOLUME V (1953-1960)**

IF I SHOULD LOSE YOU (Russo; vocal by Chris Connor); HARLEM NOCTURNE (Russo); HUSH-A-BYE (Kenton; band vocal); I'M GLAD THERE IS YOU (Cocca); TENDERLY (Kenton; band vocal); SENTIMENTAL SERENADE (Kenton), WHISTLE WALK (Roland); ILL WIND (Kenton); WINTER IN MADRID (Kenton; vocal by Ann Richards); MEXICAN DANCE (Kenton); MALIBU MOONLIGHT (Richards); EL PANZON (Richards).

***ST 1069 VOLUME VI (1958-1962)**

THESE FOOLISH THINGS REMIND ME OF YOU (Kenton); COME ON BACK (Niehaus; vocal by Jean Turner); TEN BARS AGO (Roland); LET YOUR LOVE WALK IN (Starling; vocal by Jean Turner); THEME FROM "SPLENDOR IN THE GRASS" (Richards); LADY LUCK (Kenton); BESIDE BALBOA BAY (Kenton; band vocal); I DON'T WANT TO WALK WITHOUT YOU (Kenton); HOW DO I LOOK IN BLUE (Niehaus; vocal by Jean Turner); MAGIC MOMENT (Niehaus); A NIGHT AT THE GOLD NUGGET (Roland).

Creative World Artists

BILLY MAY AND HIS ORCHESTRA

ST 1051 SORTA-MAY Arranged by Billy May

THOU SWELL. BLUES IN THE NIGHT, CHICAGO, ALL YOU WANT TO DO IS DANCE, YOU GO TO MY HEAD, SOON, IN A PERSIAN MARKET, JUST ONE OF THOSE THINGS, YOU'RE THE TOP, THE DONKEY-SERENADE, DEEP PURPLE, THEY DIDN'T BELIEVE ME.

This stylish, tasteful album displays Billy May's genius for experimental music. Recorded in 1954, the usual big band instrumentation is augmented with harp, tuba, horn, flute, xylophone, piccolo, oboe, English horn, bass, clarinet, bells, chimes, gong and marimba.

JOHNNY RICHARDS AND HIS ORCHESTRA

ST 1052 WIDE RANGE Arranged by Johnny Richards

NIPIGON, SO BEATS MY HEART FOR YOU, WALKIN', NINA NEVER KNEW, THE BALLAD OF TAPPAN ZEE, CIMARRON, STOCKHOLM SWEETNIN', CLOSE YOUR EYES, THE NEARNESS OF YOU, YOUNG AT HEART.

A tour-de-force for Johnny Richards as composer, arranger and conductor. This was a new band, charged with team spirit, recorded in 1957. Featured are moving solos by altoist Gene Quill and trombonist Frank Rehak.

BILL HOLMAN AND HIS ORCHESTRA

ST 1053 BILL HOLMAN'S GREAT BIG BAND

Arranged by Bill Holman

SHADRACK, THE MOON IS BLUE, QUICKSTEP, IN A SENTIMENTAL MOOD, STEREOSON, JUNE IS BUSTIN' OUT ALL OVER, OLD MAN RIVER, LUSH LIFE, SPINUET, SPEAK LOW, THE GENTLEMAN IS A DOPE.

Mellow material, touched by Holman's ingenious scoring. Brilliant writing effects on OLD MAN RIVER, and THE GENTLEMAN IS A DOPE, and pleasant solos by Conte Candoli on trumpet, with Holman himself on tenor sax. Other personnel includes Richie Kamuca, Bill Perkins, Jack Nimitz, Al Porcino, Frank Rosolino, Jimmy Rowles, and Mel Lewis.

BILLY MAY AND HIS ORCHESTRA

ST 1054 SORTA DIXIE

Arranged by Billy May

OH BY JINGO!, SOUTH RAMPART STREET PARADE, DOWN HOME RAG, SUGAR FOOT STRUT, FIVE FOOT TWO, EYES OF BLUE, THE SHEIK OF ARABY. SORTA BLUES, PANAMA, RIVERBOAT SHUFFLE.

Dixieland, with strains of Rimsky-Korsakov, temple blocks, and a calliope. Billy uses his big band for background, then sets up a front line of Dixie specialists: Dick Cathcart, Matty Matlock, Moe Schneider, and Eddie Miller.

GLEN GRAY AND THE CASA LOMA ORCHESTRA

***ST 1055 SHALL WE SWING?** Arranged by Billy May

HUNGARIAN DANCE NO. 5, Brahms; MINUET, Padewski; FINALE-G MINOR SYMPHONY, Mozart; HUMORESQUE, Dvorak; POET & PEASANT OVERTURE, Von Suppe; MELODY IN F, Rubinstein, D MINOR SYMPHONY, Franck; MINUET IN G, Beethoven; DANCE OF THE HOURS, Ponchielli

Joyous, artful May arrangements and a technically accomplished big band make the classics swing. Personnel of this happy 1961 recording includes Skeets Herfurt, Abe Most, Shorty Sherock, Conrad Gozzo, Milt Bernhart, Si Zentner, Don Fagerquist, and Plas Johnson out of the 18 piece big band.

CHARLIE BARNET AND HIS ORCHESTRA

***ST 1056 CHARLIE BARNET BIG BAND - 1967**

Arranged by Billy Byers: RABBLE ROUSER, SATIN DOLL, SOMETHING TO LIVE FOR (Vocal, Ruth Price); UPPER MAN HATTAN MEDICAL GROUP, SNOW FALL, BOOMERANG. Arranged by Bill Holman: BALI BALI BUCK DANCE, CLAP HANDS! HERE COMES CHARLIE!, INTRODUCTION TO AN ENDING. Arranged by Don Rader: DEEO I DO.

The last record Barnet made before retiring, and the only recording of this particular band. It is also the last recorded performance of the late veteran alto saxist Willie Smith, whose earlier reputation as a superb craftsman was established with Jimmy Lunceford and Harry James. Definitely a collector's item.

LES HOOPER BIG BAND

***CW 3002 LOOK WHAT THEY'VE DONE**

LOOK WHAT THEY'VE DONE, SOFTNESS, OPUS III, HURRY UP AND WAIT, SKIN TONE, BLUE ORLEANS, CIRCUMVENT, CHICKEN-SCRATCH, PINOCCHIO. This Big Band, made up of Chicago's best musicians, swings! Les Hooper, one of America's outstanding composers, wrote most of the music, and it has been recorded in a natural situation, so the result is a loose, you-are-there, fingersnapping album. THIS ALBUM WAS A 3-TIME NOMINEE FOR THE 1974 GRAMMY AWARDS.



FRANK STRAZZERI

***CW 3003 VIEW FROM WITHIN**

TAURUS, LAZY MOMENTS, STRAZZATONIC, CALCUTTA, SPHINX, VIEW FROM WITHIN. A thoroughly modern performance of Jazz Pianist Strazzeri's compositions by Conte Candoli, Frank Rosolino, Don Menza, Gene Cherico, Dick Berk and Strazzeri. Originally released as TAURUS, on Revelation label.



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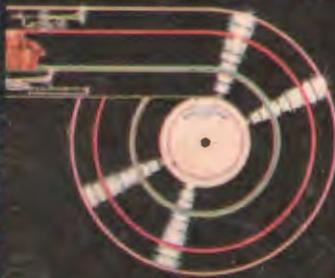
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